

# STEWART AND BAUER CO'S BULLETIN

PHILADELPHIA, JUNE, 1902.

## MANDOLIN AND GUITAR NOTES.

**J. H. REEVES**, of Saginaw, Mich., has recently added a merchandise and sheet music department to his teaching business, and business promises to be more prosperous than ever. Mr. Reeves is an excellent teacher, and has many pupils and clubs in his care in and around Saginaw.

**THE ORPHEUS MANDOLIN QUINTETTE** has opened up for the season at Atlantic City. They were fortunate enough to be engaged a little later this year or they might have suffered in the great fire that recently devastated a large portion of the fashionable resort.

**N. S. LEGATREE**, of Detroit, gave a mandolin and banjo recital in Saginaw, April 11th. M. Legatree seems to be something like an Abt and a Farland rolled into one. His programme is certainly a remarkable one:

### MANDOLIN.

1. Serenade.....Gabriel-Marie
2. (a) Menuett.....Bocherini
- (b) The Swan, Melody.....Saint-Saens
3. Polonaise.....Bohm
4. (a) Reverie.....Shibley
- (b) The Piper.....Abt
- (Unaccompanied)
5. (a) Slumber On.....Abt
- (b) Love's Old Sweet Song.....Molloy
6. Fifth Air Varie.....Dancila

### BANJO.

1. Mazurka (Kuywaik).....Wienawski
2. Waltz and Chorus, "Faust".....Gounod
3. The Little Soubrette.....Keates
4. (a) Serenata.....Moszkowski
- (b) Selection from La Pericole.....Offenbach
- (Accompanied.)
5. Witches' Dance Fantasia.....Paganini
6. Gypsy Rondo.....Haydn

## CLIPPINGS.

**WM. W. WATKINS**, the popular Banjo Teacher of Scranton, Pa., writing under date of April 21, 1902, says:

"I received the Guitar Neck Banjo on Friday. The young man is perfectly pleased with it, it is certainly a fine instrument, especially for accompanying the Banjo, and as for club work, it fills the bill. I shall endeavor to increase the number of your instruments in Scranton, etc., etc.

And under date of May 20 writes:

"Stewart & Bauer Co.:

"Dear Sirs: I received the \$20 Mandolin O. K. I have given it a fair test, and I do honestly believe it would be impossible to improve on it. It reaches the summit of perfection. I have never seen anything to equal it in workmanship. In strength and sweetness of tone it is really marvelous. In appearance it is majestically beautiful. In fact, it is all that the most fastidious person could wish for.

"Yours truly,

"W. W. WATKINS."

**S. C. WOOD**, the well known teacher in Pittsburg, writes us on April 11. The banjo and case (Lady Stewart) arrived by express O K. After giving it a fair trial, I am perfectly satisfied with it, etc., etc.

**PAUL L. HASSENFORDER**, of Guebville, Alsace, Germany, writing under date of April 9th, says:

"You have undoubtedly heard of the international musical contest which takes place this year (I believe in August,) in Geneva or Gerf (Switzerland), and in which our local municipal bands will also compete, etc., etc."

(Mr. Hassenforder plays a Stewart.)

## The BANJO WORLD.

**MRS. E. MILLER WOLFE.**—

The orchestra of the Wolfe Opera House, Batesville, Ark., consists of a banjo and piano. Mrs. E. Miller Wolfe is the clever banjoist, while Mr. J. Potter presides at the piano. The results are voted excellent by all who have heard them.

Here is one of their programmes:

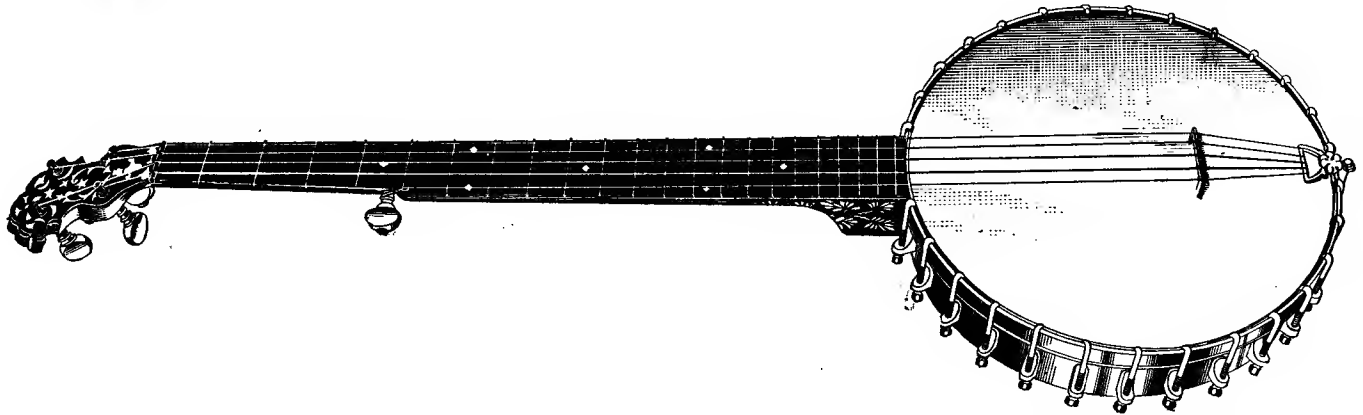
- |                            |                |
|----------------------------|----------------|
| The Courier .....          | Armstrong      |
| Invincible Guard.....      | Shattuck       |
| My Old Kentucky Home.....  | Farland-Foster |
| Tarantelle.....            | Copper         |
| Enterprise March.....      | Eaton          |
| Love and Beauty Waltz..... | Armstrong      |
| Cradle Song.....           | Hauser         |
| Matinee Rondo.....         | Dussek         |

**POLK AND COLLINS IN ENGLAND.**—

This clever pair of banjoists are meeting with great success in England. They are using heavy gut strings and a mandolin plectrum, and their work is said to be remarkable. The following is taken from a recent English newspaper, and will interest our readers:

"Messrs. Polk and Kollins, who made their first appearance at the Empire, London, should be heard by every banjoist and lover of the banjo. Accompanied by 20 players in the orchestra, Mr. Kollins, the senior partner and clever instrumentalist, gives an imitation of a church organ, which, by listening attentively, one can hear the sound of a baritone voice. By using a heavy third string and playing with a mandolin plectrum he is able to obtain such unusual tone and strength of sound. Mr. Kollins is different from the ordinary American variety artiste; has traveled much, held a government post in Missouri, and seems to look on his banjo as the means by which he can see the world.

# THE S. S. STEWART SPECIAL THOROUGHbred BANJO.



Is made of the choicest kind of selected material and possesses the quality of musical tone so desirable in a concert or parlor Banjo.

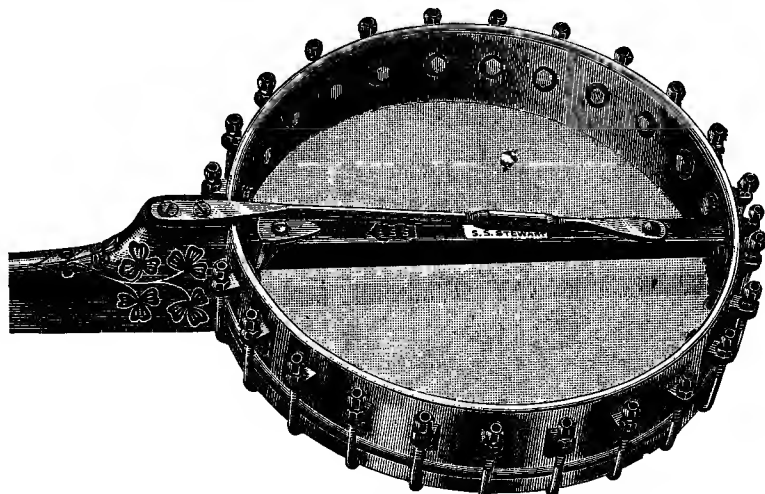
The Thoroughbred Banjo is made for **Banjo players** exclusively and not for novices. Not an instrument of this brand has been sold that has not brought forth the strongest kind of recommendation from its purchaser.

Every one of these instruments is thoroughly proved and tested in the most careful manner before being sold, and each one of them leaves the hands of the manufacturers in perfect playing condition and with a full guarantee as to every part of its construction.

It is made with 10½ inch head, 19 neck, and also in the 11 inch head, 19½ neck. The price of each is \$40.00.

A handsome wine colored, fully lined, leather case will be furnished to fit this instrument at \$5.00.

When the full amount is forwarded with the order a discount of 5 per cent. will be made on the Banjo and case, in which case the Banjo will cost \$38.00 net, or the Banjo and case will cost \$42.75 net.



The accompanying engraving presents a view of the Steel Neck Fastener and Adjuster, now being used on the S. S. Stewart Banjos, and which is placed on every Banjo and Banjeaurine of our manufacture listed at \$20.00 and upwards.

The neck is strengthened and held in position, and can also, to a certain extent, be adjusted simply by inserting a small rod of steel (a French wire nail will answer) through the hole in the turnbuckle and giving the screw a half turn. This Adjuster counteracts the strain of the banjo-head, which is apt at times to disturb the set of the fingerboard, as all experienced players are aware. The appliance also lends additional strength and security to the neck—strengthening the instrument at one of its weakest points. It is light, is made of the finest steel, is nickel plated, and adds to, rather than detracts from, the appearance of the instrument.

**STEWART & BAUER CO., Manufacturers, Philadelphia, Pa.**

## THE PROFESSOR.

By Bug Johnson, Jr.

TO my way of thinking, it's a most amossin' kind of thing that so many members of our musical "profesh" have always got their linoculars up looking for somebody to "call down" instead of serenely minding their own music business.

I don't mean those who may have a real strong grievance, and who must naturally try to ventilate it some way.

I refer to those who bark merely because some foolish dog in the next yard barked. They didn't know what he barked for; but they thought it a pretty good excuse to join in the chorus.

Is that sort of thing sensible? If some of the barkers were brought actually face to face with those they barked at, they wouldn't have a "bark" to say.

\* \* \*

The foregoing could be applied in several different instances, but this time we will apply it only to the case of "The Professor."

I have met a good many professors in my time, in our own profession, and I never once thought the title was out of place.

Some of you will not agree with me for no other reason than that you have a prejudice in your head, and not having a tooth comb fine enough to get it out, it's going to stick there and itch.

Well! All right!

\* \* \*

A good many people have barked pretty loudly about the title of "Professor" being used.

Why?

Answer. *Logically, why?*

Professors are generally humbugs, eh? Don't know much about their business, eh? Strangers to harmony and correct technique, eh?

Well, now, how many such Professors do you know? and if you don't actually know any personally, but "heard So-and-so say so, and he ought to know," tell us, will you, what sort of a fellow So-and-so is, and whether you owe him anything, or expect get a loan from him soon?

Tell us this, and we'll tell you what size hat you wear.

\* \* \*

My sweet friends, let us be as jnst and

as tolerant as our cramped, dwarfed, one-sided minds will allow. Oh, yes, all of us have a dwarfed spot somewhere.

Didn't you know that?

That's what makes so many act foolishly—or, rather, what makes so many think that so many others act foolishly.

The others, of course, return the compliment. *Savvy?*

\* \* \*

Come off the fence, please. If you hate the term Professor and regard all who bear it as "Fakes" clothed in the asbestos of their own conceit, own up—is it because he has more pupils than you? Is it because he charges 50c. a lesson, and you think 75c. or \$1.00 the proper price? Is it because he teaches jigs, reels, galops and polkas, while you disdain anything below serenades, reveries and overtures?

Oh, come now! There must be some reason for the ill-will directed against the dear Professor. What is it?

We all know that there are ignorant Professors just as there are lots of very ignorant teachers. But we must not imagine for one moment that these same ignoramus care two cents whether we howl ourselves into a hemorrhage over them or not.

At any rate, they all have sense enough to see what a foolish dog it is that barks at them.

\* \* \*

The fuss did not originate with the pupils. They do not dislike the term, and it is quite common for adult pupils of even the best education to greet their teacher as "Professor," even though he has never used the title himself.

I have been in music studios when refined young ladies have entered with: "How do you do, Professor?"

Why should it not be so? Why should we grit our teeth over this? Does it hurt us? Does it lower the calling of music?

Or are we "mad" and jealous, like the homely woman who sneers at the chic woman's new hat because she (the homely woman) dare not wear one like it?

No; it cannot be that. There is no jealousy in the music profession. (*Ah, there!*)

Well, I give it up! Nobody knows the why of it, and that's a fact.

The man who "kicked" first was a "chump."

But we're all "chumps," more or less—that is, you—er—most of—

\* \* \*

Now, don't get "fresh," or I'll make you come outside and prove it.

Which will disgruntle you. And the wind will blow through your whiskers.

And you'll feel as if you had been born way back in the year one.

But, there, why quarrel? Have a cigar.

Yours till Papa comes home. BUG.

### A Man to Man Talk.



For the past twenty years or more we have seen come in and go out banjos with closed backs, banjos with wood rims and patent Bell banjos, banjos with patent vibrating hoops and banjos with a thousand and one other patents. Mandolins with double tops, and aluminum back mandolins, mandolins with three sound holes and mandolins with hardly any. Guitars with thumb screw neck adjusters, guitars with sticks running through the body and a number of other patent guitars, but according to the best knowledge of to-day all musical connoisseurs of the world admit that the S. S. Stewart Banjos and George Bauer Mandolin and Guitar cannot be improved upon. Take the lowest grade of instruments made by the Stewart & Bauer Co., compare them with the best of other manufacturers and the favorable results are so obvious that no other comparisons are possible.

Their finer instruments no other manufacturers have the hardihood to attempt to equal. Many have attempted to imitate their instruments, and, in fact, no other instruments are more largely imitated. Stewart & Bauer's change the style and a dozen cheap makers follow suit, but their best efforts could only amount to an imitation.

THE STEWART & BAUER CO.,  
Sixth and Master Sts.,  
Phila., Pa.

## More in Sorrow Than in Anger.

By Colin McAlpin.

"What's the good of a banjo?" said Professor Schmittgall the other day. "It has a mongrel tone that isn't much of a tone, after all. Suppose a man by hard practice learned to excel in singing through his nose, would the result justify the exertion?"

Professor S. teaches the violin and has little use for banjos, or for that matter, anything but violins.

Once a meadow lark sat on a rail fence and piped and whistled through sheer joy at being alive, and out of the millinery business, when a lop-eared ass approached and remarked, "Huh! call that singing? Pray listen to me and hear the real thing."

Now the burro's views on singing were worth as much as the meadow lark's—but no more. It never occurred to his narrow mind that there might be those, who surfeited with asses' music, might prefer the pipe of the meadow lark.

I don't mean to suggest any invidious comparison between Professor Schmittgall and the party of the second part in the above fable; they're merely relative cases, and each one's opinion is correct—from his own point of view. Suppose a lion had come up just as the burro had finished his joyous carol, and said: "What a scandalous racket for this peaceful neighborhood to hear. Now, listen to my incomparable sub-bass and both of you go away and shut up for ever more." Then the ass would have felt grieved, maybe, and said things about the lion's voice. Then suppose a bold hunter had appeared and said, "How do you like the tone of my new repeating rifle and how does this large dum-dum bullet strike you?"—but this fable could go on forever and ever.

I was about to explain that Professor Schmittgall was not an asinine party, for he makes far more wonderful music on his violin than I do on my banjo. He also makes much money with it, while I, up to date, have made but ten cents, which was sent me for car fare when I played at a free ice fund concert last summer. I walked and saved the ten. So altogether I don't blame the Professor for being wrapped up in his fiddlestrings, but think he might show a more charitable spirit.

Sometimes I get even with Professor

S. On winter nights, when a howling gale from the North Atlantic sweeps over Manhattan and the rain drives against the window panes; when all is gloomy and cheerless, and pupils are few,—then the Professor grows despondent and his thoughts dwell on "Suicide Tree" over in the park. One would think in moments like this he would turn for solace to his sacred violin and saw some cheerfulness into his morbid soul, but no. That's work. One might as well advise old uncle Jim Mullen back in Indiana at a place I know, to go out in the rain and plough the forty acre stump lot for his rheumatism, as to ask the Professor to seek comfort in his violin at such a time. Then is when I get out my banjo and play two-steps and waltzes and presently feel at peace with all the world, and Professor Schmittgall stands at the window and still gazes out toward "Suicide Tree" in the park.

## SUPERB GUITAR SOLOS

BY P. W. NEWTON.

New Era March,	30c
"All Forgiven Waltz,"	40c
Sweetheart Gavotte,	30c
March—"The Sharpshooter,"	30c
The Fairies Dream Waltz,	40c

### ALABAMA PASTIME,

March and Two Step.

By J. E. AGNEW.

Complete for Mandolin Orchestra.

Mandolin Solo,	20c.
Second Mandolin,	15c
Banjo (universal notation),	15c
Flute,	15c
Cello,	15c
Guitar,	15c
Piano accom.	25c

Discount one half off, postage paid.

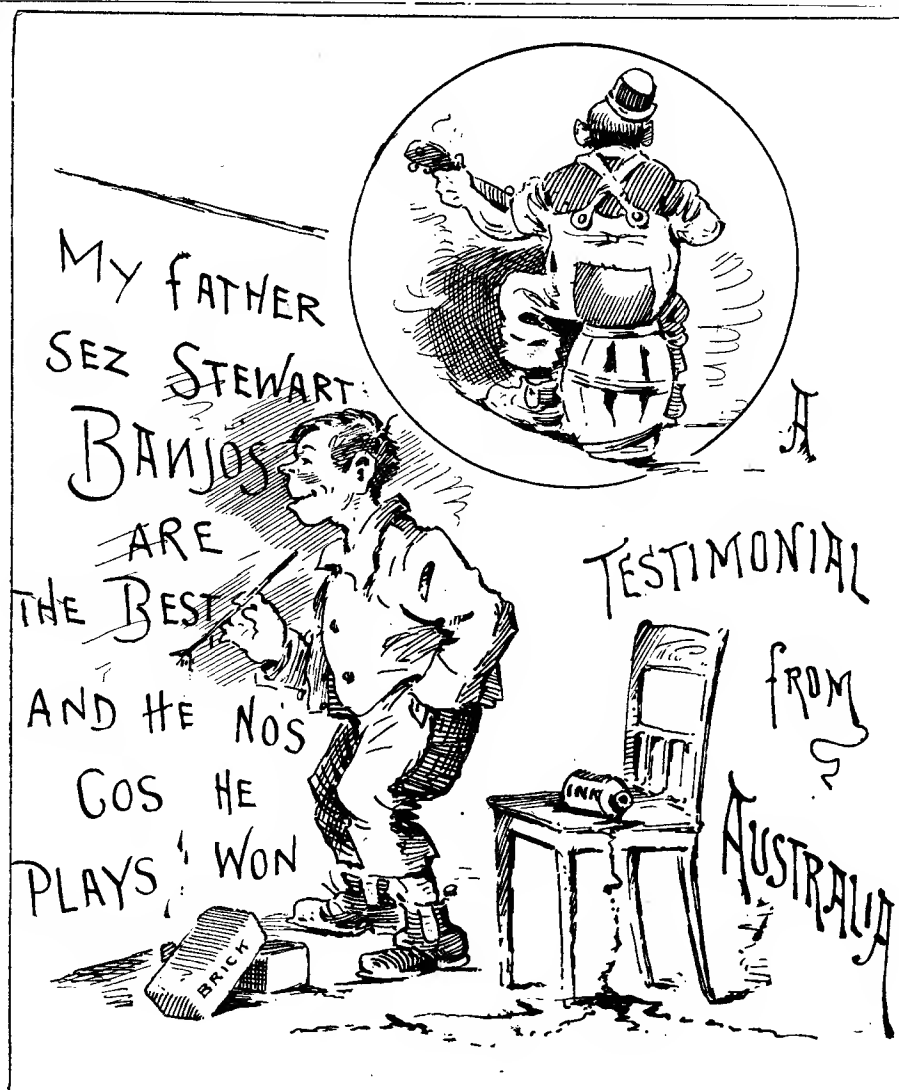
New Banjo Solos. Universal Notation  
FOREST ECHOES. Caprice.

By J. E. Agnew. 30c.

THE UNIQUE. Characteristic Dance.

By H. Chalet Garber. 30c.

The Agnew Music Publishing Co.,  
DES MOINES, IOWA.



# Strings for all Instruments

## MANDOLIN STRINGS.

No.		Each.	Per Doz
1	E, Steel Wire, silver plated, . . . . .	\$ 03	\$ 12
2	A, Steel Wire, silver plated, . . . . .	03	12
3	D, Steel Wire, wound with silver wire, . . . . .	05	30
4	G, Steel Wire, wound with silver wire, . . . . .	05	35
<b>Complete Set of 8 Strings, silver wire, in fine pocketbook, 25c.</b>			
5	E, Steel Wire, monogram, for professionals, . . . . .	05	30
6	A, Steel Wire, monogram, for professionals, . . . . .	05	30
7	A, Steel Wire, wound, monogram, for professionals, . . . . .	10	50
8	D, Steel Wire, wound, monogram, for professionals, . . . . .	10	55
9	G, Steel Wire, monogram, for professionals, . . . . .	10	60
<b>Complete Set of 8 Strings, Monogram, for Professionals, in pocketbook, 50c.</b>			
10	E, Steel, drawn, monogram, . . . . .	05	30
11	A, Steel, drawn, monogram, . . . . .	05	30
12	A, Steel, wound, Copper burnished, monogram, . . . . .	10	50
13	D, Steel, wound, Copper burnished, monogram, . . . . .	10	55
14	G, Steel, wound, Copper burnished, monogram, . . . . .	10	60
<b>Complete Set of 8 Strings, in pocketbook, 50c.</b>			

## GUITAR STRINGS.

No.		Each.	Per Doz.	Per bdl. of 30 strings.
1	E, or 1st, fine quality Gut, . . . . .	\$ 10	\$1 10	\$2 80
2	B, or 2d, fine quality Gut, . . . . .	10	1 10	2 80
3	G, or 3d, fine quality Gut, . . . . .	15	1 75	3 78
4	D, or 4th, American, best quality, . . . . .	10	54	
5	A, or 5th, American, best quality, . . . . .	10	66	
6	E, or 6th, American, best quality, . . . . .	10	78	
<b>Complete Set of 6 Strings, in pocketbook, 50c.</b>				
7	E, or 1st, best Gut, . . . . .	15	1 65	3 46
8	B, or 2d, best Gut, . . . . .	15	1 65	3 46
9	G, or 3d, best Gut, . . . . .	20	2 15	4 50
10	D, or 4th, American, fancy ends, . . . . .	15	63	
11	A, or 5th, American, fancy ends, . . . . .	15	74	
12	E, or 6th, American, fancy ends, . . . . .	15	85	
<b>Complete Set of 6 Strings, in pocketbook, 75c.</b>				
13	E, or 1st, highest grade Gut, monogram, 20	2 00	4 00	
14	B, or 2d, highest grade Gut, monogram, 20	2 00	4 00	
15	G, or 3d, highest grade Gut, monogram, 25	2 60	5 40	
16	D, or 4th, monogram, for professionals, 20	90		
17	A, or 5th, monogram, for professionals, 20	1 05		
18	E, or 6th, monogram, for professionals, 20	1 20		
<b>Complete Set of 6 Strings, in pocketbook, \$1.00.</b>				

## STEEL STRINGS.

No.		Each	Per Doz
19	E, or 1st, steel wire, silver plated, . . . . .	\$ 03	\$ 12
20	B, or 2d, steel wire, silver plated, . . . . .	03	12
21	G, or 3d, steel wire core, covered with silk, wound, . . . . .	05	45

## STEEL STRINGS.—Continued.

No.		Each.	Per Doz
22	D, or 4th, steel wire core, covered with silk, wound, . . . . .	\$ 06	\$ 50
23	A, or 5th, steel wire core, covered with silk, wound, . . . . .	07	55
24	E, or 6th, steel wire core, covered with silk, wound, . . . . .	08	60
25	G, or 3d, steel wire, wound, no silk, . . . . .	05	30
26	D, or 4th, steel wire, wound, no silk, . . . . .	06	38
27	A, or 5th, steel wire, wound, no silk, . . . . .	07	45
28	E, or 6th, steel wire, wound, no silk, . . . . .	08	55
<b>Complete Set of 6 Strings, in handsome case, 20c.</b>			

## BANJO STRINGS.

No.		Each.	Per Doz.	Per bdl. of 30 strings.
1	1st, smooth or rough, fine Gut, . . . . .	\$ 10	\$ 85	\$1 65
2	2d, smooth or rough, fine Gut, . . . . .	10	95	1 89
3	3d, smooth or rough, fine Gut, . . . . .	10	1 05	2 17
4	4th, 40 inches, wound on silk, . . . . .	07	50	
5	5th, smooth or rough, fine Gut, . . . . .	10	85	1 65
<b>Complete Set, 1 each, of above strings in handsome leather case, 35c.</b>				
6	1st, smooth or rough, best Gut, . . . . .	15	1 00	1 98
7	2d, smooth or rough, best Gut, . . . . .	15	1 15	2 25
8	3d, smooth or rough, best Gut, . . . . .	15	1 30	2 70
9	4th, 40 inches long, monogram, for professionals, . . . . .	15	90	
10	5th, smooth or rough, best Gut, . . . . .	15	1 00	1 98
<b>Complete Set, 1 each, of above strings in handsome leather case, 50c.</b>				
11	1st, smooth or rough, highest quality Gut, monogram, . . . . .	20	1 15	2 25
12	2d, smooth or rough, highest quality Gut, monogram, . . . . .	20	1 35	2 49
13	3d, smooth or rough, highest quality Gut, monogram, . . . . .	20	1 55	3 11
14	4th, 40 inches long, monogram, pure silver, . . . . .	30	2 40	
15	5th, smooth or rough, highest quality Gut, monogram, . . . . .	20	1 15	2 25
<b>Complete Set, 1 each, of above strings in handsome leather case, 75c.</b>				

## BANJO SILK STRINGS.

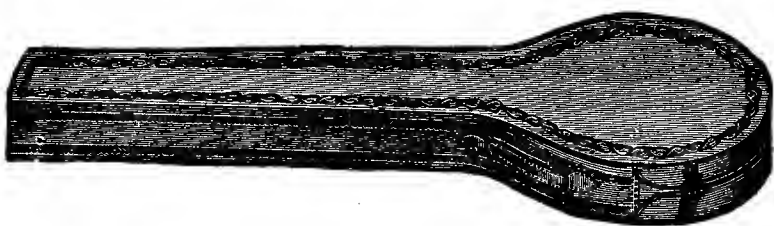
No.		Each.	Per Doz.	Per bdl.
16	1st and 5th String, each string wrapped in paper, . . . . .	\$ 15	\$1 30	\$2 62
17	2d String, each string wrapped in paper, . . . . .	15	1 40	3 00
18	3d String, each string wrapped in paper, . . . . .	15	1 50	3 31

## BANJO STEEL STRINGS.

No.		Each.	Per Doz
19	1st String, steel wire, silver plated, . . . . .	\$ 03	\$ 12
20	2d String, steel wire, silver plated, . . . . .	03	12
21	3d String, steel wire, silver plated, . . . . .	03	14
22	4th String, wound on silk, steel center, . . . . .	05	30



# BANJO TRIMMINGS



## REGULAR CASES.

No.		Each
1	Orange or Black Leather, Flannel Lined, . . .	\$4 50
2	Sole Leather, Orange, Wine or Black, embossed, Flannel Lined, . . .	5 00
3	Canvas, Flannel Lined, . . .	2 00

## BANJO AND BANJEURINE BAGS.

1	Green Felt, . . .	80
2	Green Felt, Flannel Lined, . . .	1 00

## BANJO AND BANJEURINE BRIDGES



No.		Each.	Per Doz
1	Stewart, Genuine, . . .	05	50
2	" Hand Made, . . .	10	1 00

## ARMS.

No.		Each
1	Cherry Unfinished, . . .	\$1 35
2	Cherry, Finished, French Polished and Fretted, . . .	4 50
3	Elaborately Pearl Inlaid, . . .	\$6 00 and upwards

## PEGS.

No.		Each.	Per Doz
1	Ebony, Pearl Dot Inlaid, . . .	\$ 05	\$ 50
2	Celluloid, Imitation Ivory, . . .	10	1 00
3	Celluloid, Imitation Ivory, Pearl Inlaid Sides, . . .	25	2 50
4	Patent White Celluloid, . . .		Per Set \$1 50
5	Patent Black Celluloid, . . .		1 50



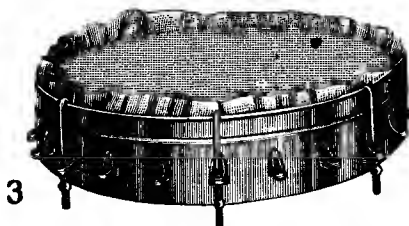
## WRENCHES.

No.		Each	Per Doz
1	Brass, Fine Quality, . . .	\$ 10	\$ 84
2	Nickel, Fine Quality, . . .	15	1 50
3	Brass, S. S. Stewart, . . .	15	1 20
4	Nickel, S. S. Stewart, . . .	25	2 00

## CALF SKIN HEADS.

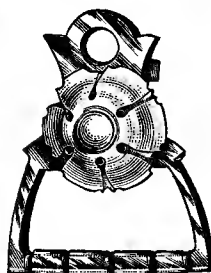
No.		Each.	Per Doz
1	10 inch for 8 inch hoop, . . .	\$ 25	\$2 52
2	12 inch for 10 inch hoop, . . .	30	2 88
3	12 inch for 10 inch hoop, as used in our banjos, . . .	50	5 50
4	14 inch for 11 inch hoop, . . .	50	5 40
5	14 inch for 11 inch hoop, as used in our banjos, . . .	75	7 50
6	16 inch for 12 inch hoop, . . .	70	7 20
7	16 inch for 12 inch hoop, as used in our banjos, . . .	1 00	10 00
8	18 inch for 14 inch hoop, . . .	90	9 00
9	19 inch for 15 inch hoop, . . .	1 00	10 12
10	20 inch for 16 inch hoop, . . .	1 10	10 80
11	21 inch for 17 inch hoop, . . .	1 25	12 96
12	22 inch for 18 inch hoop, . . .	1 40	13 50

## HOOKS FOR PUTTING ON HEADS.

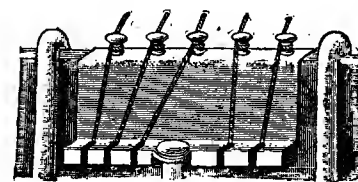


With Nuts for same. These Hooks are three inches long, and are used in putting a Head on Banjo Rim as shown in accompanying illustration, . per set of six, 50c

## TAIL PIECES.



COMMON SENSE.



ELITE.

No.		Each.	Per Doz
1	Ebony, . . .	\$ 05	\$ 36
2	Ebony, 7 Pearl Flowers Inlaid, . . .	40	3 50
3	Nickel Plated, Common Sense, . . .	25	2 10
4	Bone, . . .	25	2 10
5	Celluloid, Imitation Ivory, . . .	20	1 80
6	Elite, . . .	35	3 60
7	COMMON SENSE TAIL PIECE, Improved. Made of Metal, Nickel-plated, with Walrus Ivory Rosette. This is by far the best Tail Piece for the Banjo made. It has a small lug underneath, which rests against the hoop of Banjo, and will stand firmly in place, so that the bridge does not slip and the Banjo remains in tune. The strings are fastened by a simple knot or tie, and do not have to be passed through a hole. Price, each, 50c.		

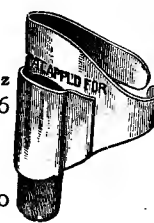
## TAIL PIECE ROD.

No.		Each.	Per Doz
1	Nickel Plated, with Nut and End Bracket, . . .	\$ 15	\$1 50
2	Nickel Plated Wire, with Protection Nut, . . .	08	67

## THIMBLES.



No.		Each.	Per Doz
1	German Silver, . . .	\$ 05	\$ 36
2	German Silver, with Tortoise Shell, Stewart's Patent, . . .	25	2 50



## BRACKETS.

Including Bracket, Hook and Nut Complete.

No.		Each.	Per Doz.
1	Nickel Plated, . . .	\$ 15	\$1 26

## BRACKET WIRES WITH NUTS.

No.		Each.	Per Doz
1	Nickel Plated, . . .	\$ 08	\$ 72

## MUTES.

For softening the tone of Banjos, . . . each, 10 cts  
These Mutes are made of Ebony similar to the violin mute in common use and are placed on the bridge. Useful for Sunday practice, etc.

## FRET WIRE.

German Silver, . . . per yard, 25 cts

Complimentary to Robt. H. Finkbine.

# RECKLESS RUFUS.

## DANCE CHARACTERISTIQUE.

BANJO SOLO.

Universal notation.

Moderato.

CHENEY R. PROUTY.

Bass elevated.

The musical score is written for a banjo solo in G major (one sharp) and 2/4 time. It consists of ten staves of music. The notation includes various musical symbols such as treble clefs, key signatures, time signatures, and notes with stems. Fingerings are indicated by numbers 0, 1, 2, 3, and 4 above the notes. Dynamic markings include *f* (forte) and *mf* (mezzo-forte). There are also 'x' marks below some notes, likely indicating specific fret positions or techniques. The score includes several first and second endings, marked with '1.' and '2.' and repeat signs. The tempo is marked 'Moderato' and the style is 'Dance Characteristique'. The composer is Cheney R. Prouty.

Note: tune 4th string to D. Make all octaves on the 1st and 4th string and with 2nd and 3rd fingers.

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# JUST FOR AULD LANG SYNE.

1st MANDOLIN.

CHAS. E. BAER.

Arr. by H. FLEISCHHAUER.

*Andante mod. espr.*

*mf* *dim.*

*p*

*mf*

*pp*

*pp*

**Chorus.**

*mf*

*pp*

*Moderato.*

*p*

*p*



# JUST FOR AULD LANG SYNE.

GUITAR.

CHAS. E. BAER.

Arr. by FLEISCHHAUER.

*Andante mod. espr.*

*mf* *dim.* *pp*

Chorus.

*Moderato.* *pp* *f* *p*

# OLD FRIENDS WALTZ.

BANJO SOLO.

Universal notation.

H. CHALET GARBER.

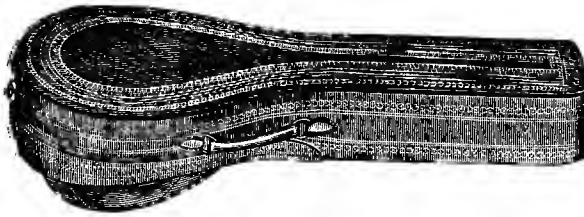
Tempo di Valse.

9 Pos....

The musical score is written for a Banjo Solo in 2/4 time, marked 'Tempo di Valse'. It consists of 10 staves of music. The notation includes various fret positions (e.g., 4, 5, 6, 7, 8, 9, 10) and techniques such as triplets (indicated by a '3' in a circle) and bends (indicated by a 'B' and a dashed line). The score begins with a treble clef and a key signature of one sharp (F#). The first staff starts with a 'mf' (mezzo-forte) dynamic marking. The score concludes with a double bar line and a repeat sign. The final staff includes two endings, labeled '1.' and '2.', which lead back to the beginning of the piece.

# MANDOLIN TRIMMINGS.

## REGULAR CASES AND BAGS.



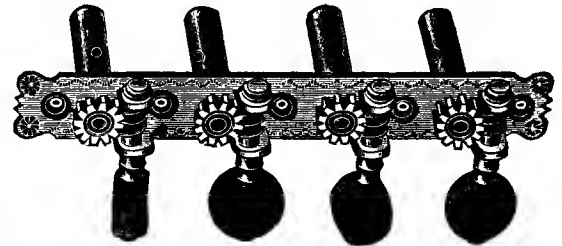
No.		Each
1	Orange or Black Leather, Hand Sewed, . . . . .	\$5 00
2	Sole Leather, Russet, Wine or Black, Best, . . . . .	6 00
3	Canvas, Flannel Lined, Leather Bound, . . . . .	2 00
4	Felt Bag, Extra Quality, with Patent Buttons, . . . . .	80
5	Felt Bag, Flannel Lined, with Patent Buttons, . . . . .	1 00

## MANDOLA CASES AND BAGS.

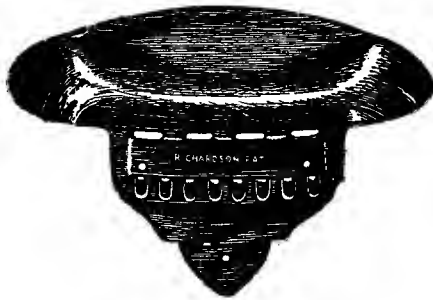
No.	Each	No.	Each
1	Felt Bag, Extra Quality, Covered Button, . . . . . \$1 20	2	Sole Leather, Russet, Wine or Black, . . . . . \$7 20

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1	Brass, Guitar Style, . . . . .	\$ 55
2	Brass, Guitar Style, Better, . . . . .	66
3	Brass, Guitar Style, Best, . . . . .	82
4	Nickel Plated, Guitar Style, Best, . . . . .	97
5	German Silver, Engraved, Best American, . . . . .	2 00
6	German Silver, Full Plate, Engraved, Best American, . . . . .	4 00



Guitar Style.



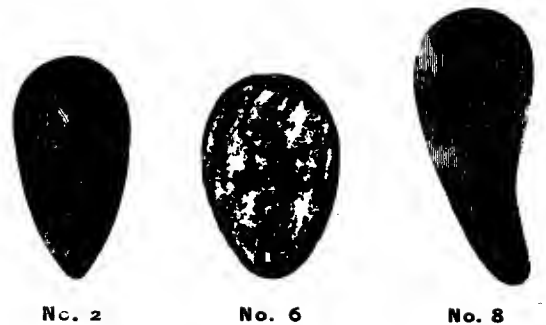
## TAIL PIECES.

No.		Each
1	Nickel Plated, with Knobs to Hook Strings, . . . . .	\$ 10
2	Nickel Plated, Slide R. W. B., . . . . .	25
3	Nickel Plated, Richardson Patent, to protect the Sleeve, . . . . .	38

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No.		Each.	Per Doz
1	Celluloid, Oval Shape, . . . . .	\$ 03	\$ 10
2	Tortoise Shell, Fine Quality, . . . . .	05	38
3	Tortoise Shell, Triangle Shape, . . . . .	05	38
4	Tortoise Shell, Oval Shape, Extra Fine Quality, Large, . . . . .	10	90
5	Tortoise Shell, Oval Shape, Extra Fine Quality, Very Large, . . . . .	15	1 12
6	Tortoise Shell, Romero Model, . . . . .	10	90
7	Tortoise Shell, Artist, . . . . .	10	90

One dozen assorted at dozen prices.



No. 2

No. 6

No. 8

## MANDOLIN BRIDGES.



No.	Each.	Per Doz	No.	Each.	Per Doz
1	Ebony, our own make, with Ivory Saddle, \$ 25	\$2 70	3	Ebony, plain, our own make, without Saddle, \$ 08	\$ 60
2	Ebony, our own make, with Metal Saddle, 20	2 20	4	Bauer's Model, . . . . .	50 5 00

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## MONOGRAM CONTRA BASS GUITAR.

No. 10, same description as No. 10 Monogram Guitar, . . . . .	\$15 00
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# GUITAR TRIMMINGS

## REGULAR CASES.



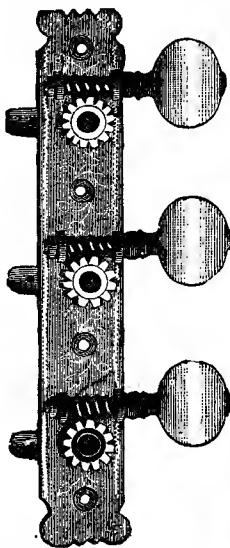
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Concert Size Leather, 50c. extra. Grand Concert Size, \$1 extra	

## BAGS.

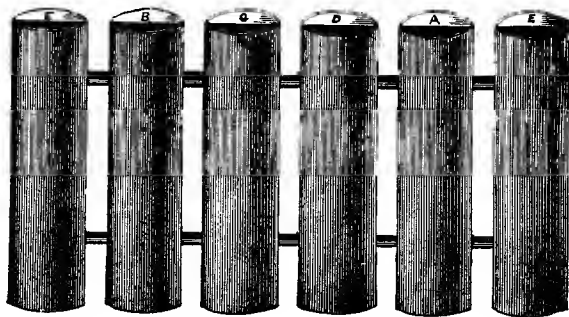
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1 Felt, Patent Buttons,	\$1 00
2 Felt, Flannel Lined, Patent Metal Buttons,	1 25

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1 Brass, Good Quality,	\$ 50
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6 German Silver, Best Quality,	1 32
7 German Silver, Best Quality, Ivory Buttons, Steel Screws	1 95
8 German Silver, Best Quality, Ivory Buttons, Steel Screws Extra Finish,	3 15
9 German Silver, Finest Quality, Pearl Buttons, Steel Screws,	3 90



## TUNERS.



No.	Each
1 6 Notes, E, B, G, D, A and E, for Tuning Guitar, Good Quality,	\$ 42
2 6 Notes, E, B, G, D, A and E, for Tuning Guitar, Best Quality,	60

## BRIDGE PINS.



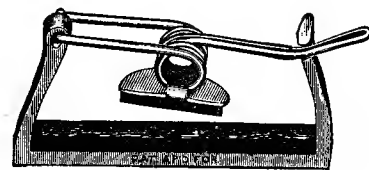
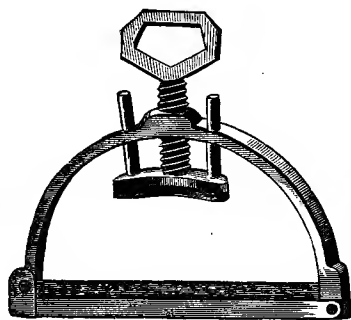
No.	Each.	Per Doz
1 Ebony, Pearl Dot in Head,	\$ 03	\$ 15
2 Bone, White, Pearl in Head,	05	30
3 Ivory, Pearl in Head,	08	66
4 Celluloid, Imitation Ivory,	07	60

## BRIDGES.



No.	Each.	Per Doz
1 Rosewood or Ebony, with German Silver Fret,	\$ 18	\$1 68
2 Rosewood or Ebony, Plain, with German Silver Fret, Our Manufacture,	40	3 37

## CAPODASTROS.



No. 4

No.	No. 3	Each.	Per doz
1 Ebony, Plain, Pearl Eye,		\$ 13	\$1 14
2 Ebony, Pearl Inlaid Flowers,		25	2 40
3 German Silver, Polished, Cork Lined,		30	3 00
4 Nickel Plated, New Model, With Spring,		40	3 75
5 Nickel Plated, Latest Model, Open End,		40	3 75

## GUITAR TAIL PIECES.

No.	Each
1 Nickel Plated, for Wire Strings,	\$ 55



## END PINS.

No.	Each.	Per Doz
1 Ebony, Pearl Dot in End,	\$ 05	\$ 30

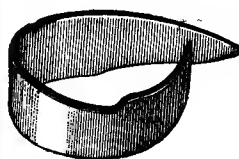
## PEGS.

No.	Per Doz
1 Imitation Ebony, Pearl Dot in Both Ends,	\$ 15
2 Boxwood, Pearl Dot in Both Ends,	48
3 Ebony, Pearl Dot in Both Ends,	54
No.	Per Set
4 Champion, White or Black Celluloid,	1 35

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2 German Silver, in Coils,	1 35

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No.	Each.	Per Doz
1 Celluloid Imitation Tortoise Shell,	\$ 05	\$ 50
2 Horn,	05	50
3 German Silver Patent Tip to slide conveniently over string,	10	1 00
4 German Silver Patent Tip,	25	2 50

## Hints to Young Clubs.

BY AN OLD TEACHER.

The charm of music produced from mandolins and guitars is greatly increased by a proper balance or combination of these instruments.

In this respect young clubs do not always get such good results as they might, and for this there are several reasons.

The members must attend rehearsals regularly; a good player should not be excused from attending because he knows his part well. Knowing one's part is only half-way. Each player must learn to forget his own individuality so that the club itself plays as one individual.

This is the great secret of good ensemble playing.

In an ambitious club an absolute requirement is a good leader. He must guide the rest in tempo and general interpretation, and must therefore have musicianly qualities. In making a choice of leader, choose the *best musician* rather than *best player*. If he combines both qualities the club will have a rare leader. Abide by his decisions and avoid discord.

As there is a great difference in the playing of individuals, we can make no fixed rule for assigning so many players to this part and so many to that.

One strong, decided "first mandolin" player often holds his own against several players on other parts.

If possible, give one strong player to each part, and make the others balance as well as possible.

A "Mandolin Club" should play not less than four parts. If there are four players only in the club, the instruments should be first and second mandolins, mandola and guitar. In order to give the *true tenor quality* to the part, the mandola *should* be tuned a fifth lower than the mandolin—not one octave lower, as is sometimes the case.

If there are more than four players, build on the foundation of the four instruments mentioned, and if possible use a 9-string guitar, or, to give it another name, a bass guitar. A very fine instrument, is the cello mandolin. It plays the same parts a violincello does in the regular orchestra. It should be tuned one octave and one-fifth lower than the mandola. This great instrument makes the

string quartette complete. The music of two mandolins, mandola and cello mandolin is simply grand, and all the wonderful string quartette music of the old masters is open to this combination.

It may be out of place to suggest a harp to young clubs. Harps seem to be few and far between, and only a small percentage ever gravitate towards the mandolin club. But if by any means a harpist can be enlisted, then the club will indeed have the finest accompaniment possible, and their field of usefulness will be greatly increased.

The players should always be arranged wisely. Don't string them out like a circle of Christy minstrels, but group them. It is a good plan to place the first mandolin near the guitar. Why? Because those instruments are the time makers for the others to follow, and they must hear each other without the least effort, as there will be a lack of "smoothness" or spontaneity.

The players of each part must try and play as though there was but one instrument to the part. All must produce the same tone, or the effect will be lessened—that is, if an effect is to be produced by playing over the upper edge of sound hole, all must do it. If notes generally played on the second and first strings are required to be made on the third string, the movement must be performed the same by all. This kind of thing is done to obtain "contrast," and for one player to ignore the requirements would be to introduce a tone foreign to the effect sought for.

"Time" and "intensity" are stumbling blocks to all young clubs. Some pieces they will play three times too fast, and others much too slow. They will accelerate their pace quite frequently until it becomes a race. If they had a good leader he would soon cure them of that.

In "intensity" we have five degrees, *very soft; soft; moderate; loud; very loud*.

A young club meets with one of its greatest difficulties in the management of these five degrees of intensity. They must observe all the marks in the music very carefully, and try to give each its proper value. The *crescendo* and *dimin-*

*uendo* will probably need more attention than all. In order to perform these two effects smoothly and evenly, it certainly needs practice and patience.

The next thing to consider is "Melody." In many arrangements the melody is often in the second mandolin, mandola or guitar. We have here to consider what is known as "playing under the melody" or the subordinating of all parts to the melody, which is not always easily achieved, and requires careful effort to do it without sacrificing unity.

To conclude, two most important hints or, rather, *warnings*, must be given.

Don't play with a continuous tremolo.

Don't always *crescendo* when you accelerate, and *vice versa*.

In short, if your music is by musicianly composers, do just as it says and no more.

---

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*We guarantee* every instrument to be perfectly fretted, not to warp or split and to be a *perfect* instrument in every detail.

**Send us your order.** These Instruments cannot be purchased at your dealers, for there is no profit for him in selling them. We manufacture this style simply to give the beginner a perfect made instrument (one that will assist him in becoming a good player) at the factory price.

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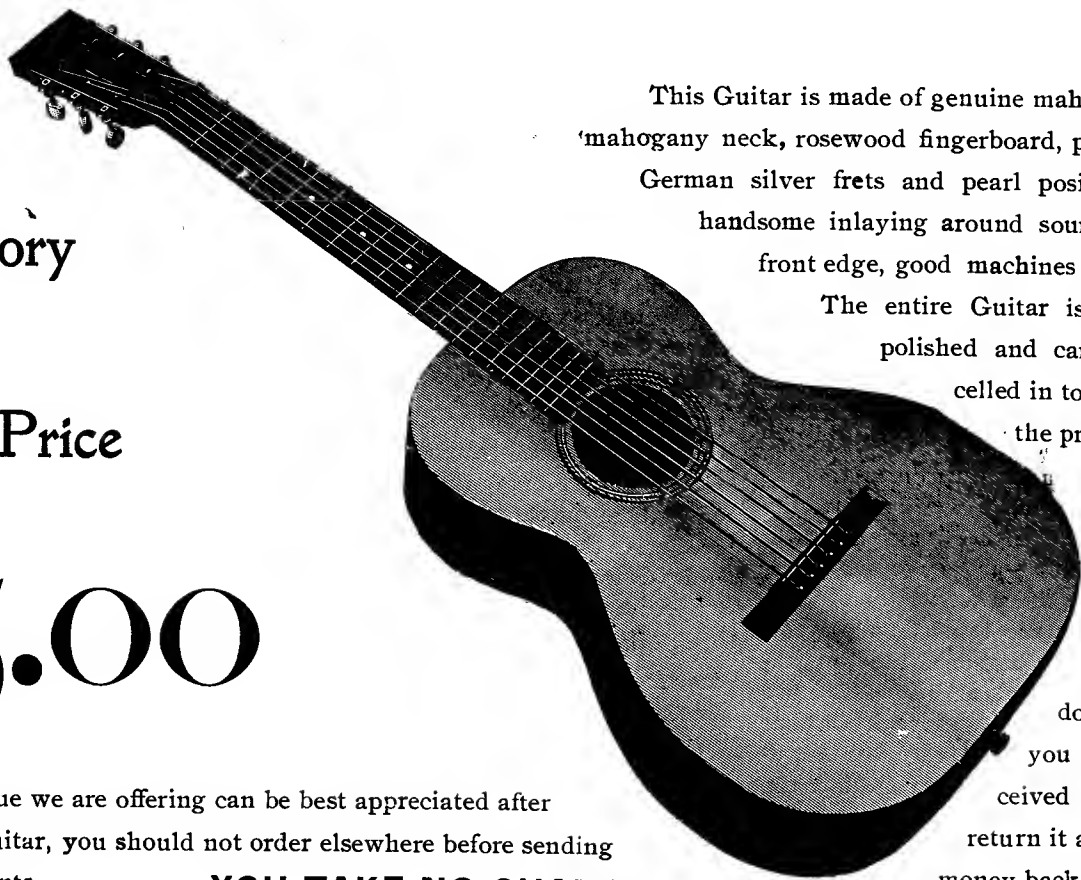
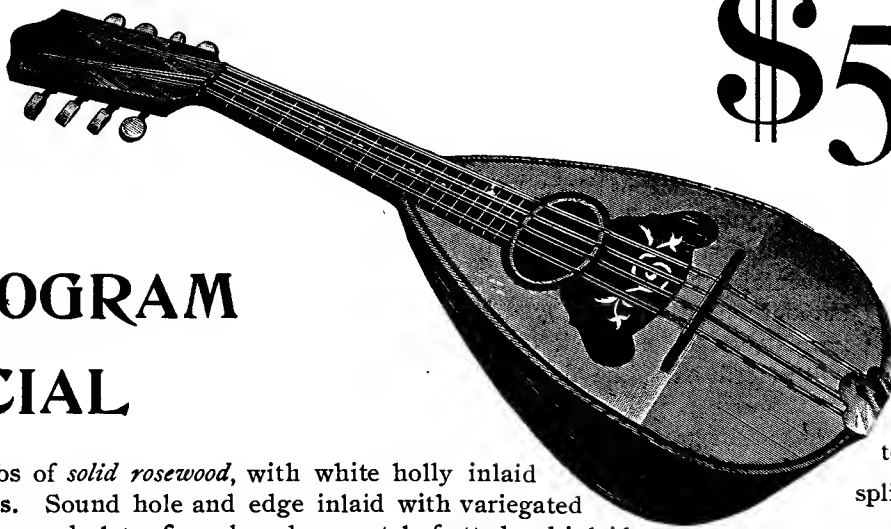
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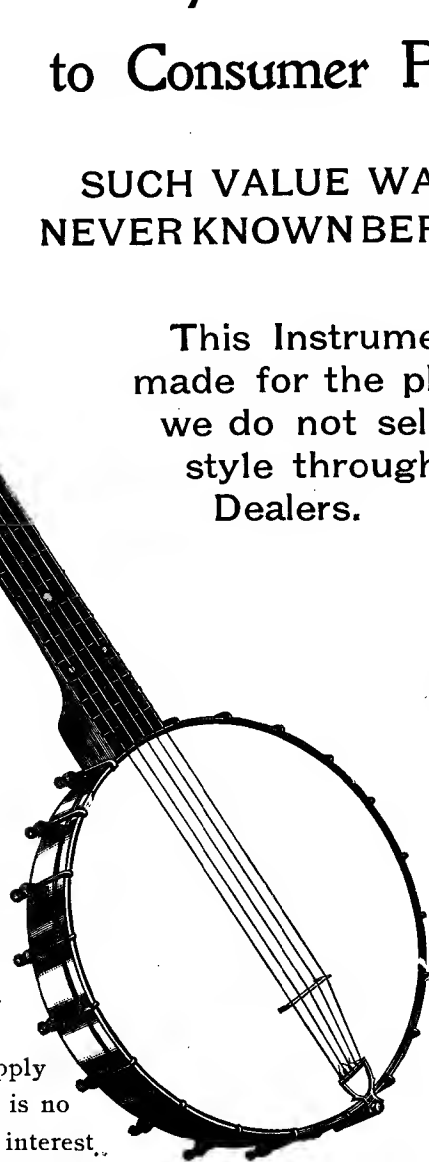
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BY ROBERT SCHUMAN.

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2. Take care to always have your instrument in perfect tune.
3. To drag and to hurry are equally great faults.
4. Learn the fundamental laws of harmony when you are young.
5. Seek among your musician friends those who know more than you.
6. Without enthusiasm you will never accomplish anything of value in music.
7. Never strum. Play always with the greatest care, and never try a piece half through.
8. You should be able to understand a piece of music merely on reading it.
9. Question old players about the choice of pieces for study. You will thus save much time.
10. Exercise as often as you can in the open air.
11. You should never voluntarily listen to bad compositions.
12. Honor the old, but bring a friendly heart to what is new. Do not be prejudiced against unknown names.
13. Try to play every piece well. It is better to do that than play difficult ones in a second-rate style.
14. Play in time. The playing of some is like the drunken staggering of a toper.
15. Love your instrument, but do not vainly imagine it the highest and only one in the world.
16. When you play, take no thought as to who is listening, but at the same time always play as though a master were listening to you.
17. Avoid what is merely fashionable. Time is precious. If we would gain a knowledge only of the good things that exist, we would have to live a hundred human lives.
18. If you have done a good day's musical work, and feel tired, do not continue practicing. It is much better to rest than to practice without pleasure.
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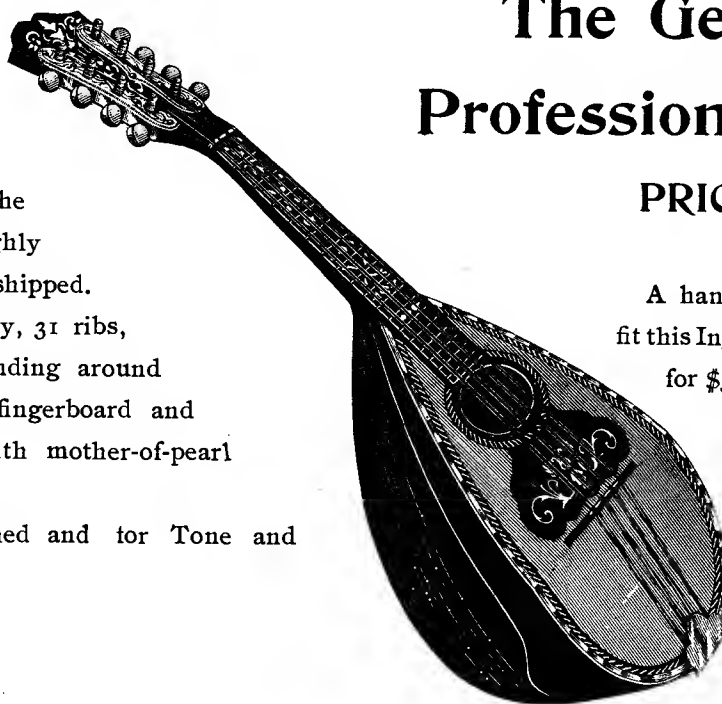
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